



THE SIGNIFICANCE OF THE IMAGES OF FLOWERS AND NIGHTINGALES IN THE EPIC POEM "KHAMSA"

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| MAQOLA HAQIDA | ANNOTATION |
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| <p>Qabul qilindi: 6-noyabr 2025-yil Tasdiqlandi: 10-noyabr 2025-yil Jurnal soni: 16-B Maqola raqami: 22 DOI: https://doi.org/10.54613/ku.v16i.1308</p> <p>KALIT SO'ZLAR/ КЛЮЧЕВЫЕ СЛОВА/ KEYWORDS</p> <p>"Khamasa", images, "Hayrat ul-abror", love, "Farhod and Shirin", "Layli and Majnun", "Sab'ai sayyor", "Saddi Iskandariy", spring, flowers and nightingales, mother.</p> | <p>This article examines the artistic expressive potential of the images of flowers and nightingales in Alisher Navoi's epic poem "Khamasa". The themes covered by the images of flowers and nightingales in the epic poem are analyzed. In particular, the poet's socio-philosophical, moral-enlightenment thoughts are revealed through these images. This article examines the symbolic functions and semantic diversity of the images of the flower and the nightingale in Alisher Navoi's "Khamasa". Recognized as the pinnacle of Navoi's artistic heritage, the "Khamasa" reflects the poet's philosophical worldview, moral teachings, and spiritual perceptions through a rich system of traditional, mythological, prophetic, and historical images. Among the traditional symbols, the flower and the nightingale occupy a central place due to their polysemantic nature and their ability to convey subtle emotional, philosophical, and didactic meanings. The study analyzes the use of these images in each of the five epics of the "Khamasa". In "Hayrat ul-abror", the flower and the nightingale primarily express Sufi-philosophical ideas and moral reflections. In "Farhod and Shirin", they illuminate the emotional states of the characters and help reveal the depth of Farhod's love. In "Layli and Majnun", the imagery is closely linked to natural and seasonal motifs, emphasizing the emotional landscapes of the lovers. "Sab'ai Sayyor" employs these images more frequently, especially in the characterization of Dilorom. In "Saddi Iskandariy", the flower and nightingale acquire new meanings, symbolizing enlightenment, love, and human virtues. Methodologically, the research draws on comparative-historical, descriptive, classificatory, statistical, and systemic approaches to explore the role of floral and nightingale imagery throughout the "Khamasa". The findings demonstrate that these symbols serve not only aesthetic and emotional purposes but also contribute to the expression of social, ethical, and philosophical themes. The article concludes that Navoi's skillful use of these images enhances the artistic value of the "Khamasa" and deepens its ideological content, making them essential components of his poetic world.</p> |

Introduction. "Khamasa" is considered the crown jewel of the works of Nizamiddin Mir Alisher Navoi, in which the diversity of images, the height of the theme and essence, the diversity of meaning and content, and the richness of didactic ideas are observed. Navoi reflected his beliefs, desires, life experiences, advice and teachings in these five works, and artistic images play a significant role in their manifestation. The images included in this collection can be classified as follows:

- "images of historical figures;
- images of prophets;
- mythological images;
- traditional images (symbols related to love, generosity, justice, etc.)¹.

Literature analysis. The flower and the nightingale are included in the traditional images, but their meanings are diverse. Because this image is included in the polysemantic images. When talking about them, each epic in the "Khamasa" should be analyzed separately. In the epic "Hayrat ul-abror", Navoi reflected Sufi views and didactic-pragmatic ideas through the flower and the nightingale, while in the epics "Layli and Majnun", "Farhod and Shirin", "Sab'ai sayyor" love is revived, and in the epic "Saddi Iskandariy" the concepts of advice, education, example, love, motherland are manifested. The image of the flower and the nightingale is used in the titles and lyrical fragments of the epics. "The thoughts, feelings and emotions of the lyrical hero are expressed with the help of images of nature"².

The titles of "Khamasa" are prose fragments with a unique artistic quality, demonstrating new aspects of the author's artistry, and fulfill a certain ideological and aesthetic function. First of all, they are aimed at explaining the main content of each chapter of the epic, and therefore this is the defining feature of the poetics of the titles of "Khamasa". For example, Navoi gives the following title to the XIII chapter of "Farhod

and Shirin": "Shahzoda Farhodqa "Al-as-mou tanzilu min as-samo" hukmi bila ishq sipehri avjadin nomdorliq nasib bo'lmoq va shavq gulshanida g'uncha erkonda guldek ko'nglaki chok, bulbuldek ko'ngli g'amnok bo'lmoq va dard muallimi maktabida ishq kutubin lafz balafz, balki muhabbat avroqin harf-baharf o'qumoq va dilovarliq maydonida shijoat varzishini qilichdek tez etib, o'qdek tuzatmak va zamon kinavarlaridin xuddek saromad va nayzadek sarafroz bo'lmoq"³. That is, Prince Farhod was blessed with fame and popularity from the height of the sky of love by the saying "Names come from the sky" (Arabic), and when he was a bud (i.e., a baby) in the flower of love, his shirt was as white as a flower, but his heart was as sad as a nightingale, and in the school of sorrow, he read the books of love word by word, the pages of love letter by letter, in the field of heroism (heroism, wrestling), he sharpened his courage like a sword and straightened it like an arrow, and he rose like a khud (a long, award-winning iron headdress) from the avengers of the time and rose like a spear.

It is clear that Navoi used images related to nature, such as "gulshan", "guncha", "gul", "bulbul". The poet briefly explains in the title that Farhod has been suffering from love since childhood.

Research methodology. In this study, several scientific and methodological approaches were used in a comprehensive manner to analyze the digital images of flowers and nightingales in the epic poem "Khamasa". Each method was selected in accordance with its task and served the general research goal. Comparative-historical, classification, descriptive, statistical and systematic methods of approach were used to illuminate the research topic.

Research results. The epic poem "Hayrat ul-abror" consists of 63 chapters: 21 chapters of the introduction, 20 articles, 20 stories and a total of 3988 verses. The epic uses 331 words of flowers and their derivatives, 10 words of nightingales and one word of nightingale. Since the main idea of the epic is admonition, the image of flowers and

¹ T.Xo'jayev. Navoiy "Xamsa"si: obraz, badiyat va mohiyat.-Toshkent: Zilol buloq nashriyoti,2023. -234 B.

² Navoiyga armugon. Ikkinchi kitob. X.Xomidov, S.Ashirboev, B.Tuxliyev,I.Iyudoshov.-Tohskent: Abdullo Qodiriy nomiдаги халқ мероси нашриёти, 2000. -Б 110.

³ Истиклол даври ўзбек навоийшунослиги. 30 жилдик, 1-жилд / Азиз Каюмов: Нодир Сахифалар; Суйима Ганиева: Навоий насри нафосати; Навоий ёлға олган асарлар; нашрга тайёрловчилар: О.Давлатов, Д.Юсупова; Алишер Навоий номидаги халқаро жамоат фонди. -Тамалдун: 2022. -311 б.

nightingales served to convey philosophical thoughts. "Social existence and divinity, man and his identity, religion, mysticism and other issues constitute the main issues of Navoi's philosophical views." For example, in the epic, he likens "a person to a flower garden, and the soul that enters his body to the wind that blows through this flower garden. However, the main goal of introducing the soul into the body's flower garden was not any flower, but the heart"⁴ because "to be amazed by the world, its beauty, its secrets and mysteries is the work of the heart, that is, the soul, Navoi puts forward the idea that man is, first of all, a soul, the perfection of man"⁵:

*Royxai jannati a'lo ham ul,
Partavi misbohi tajallo ham ul.
Solik ani Arshi muallo dedi,
So'fi ani olami kubro dedi.*

Or in the epic poem "Farhod and Shirin", the images of flowers and nightingales served to brighten the mood of the characters. The love for the main character Farhod made him so sad that the khagan was ready to do anything for him. To cheer up his beloved, he built a palace in accordance with the four seasons and held parties in them. According to Navoi, "The flame of love burning in Farhod's heart is likened to a fire burning in a house.

In the epic poem "Layli and Majnun", the meeting of lovers and lovers is mainly reflected in landscape scenes. Most of these images are related to the garden, the flower garden, the flower season, and spring. For example, in the epic poem "Layli and Majnun", Majnun first meets Layli in the garden in spring. He goes to the garden with his schoolmates. The reason he did not meet Layli at school before that was because she was sick. But that day, Layli recovered during a walk in the garden, and he also visited the garden:

*Sayr ichra etishti moli dilxoh,
Bir gul chamani ichiga nogoh.
Gulbun bila rust to'rt yoni,
Kirs kishi kimsa toimay oni.*

In the epic poem "Sab'ai Sayyor", the image of a flower and a nightingale is used more widely than in other epic poems. In Chapter XIV, when talking about Dilorom's playing of the dust, Navoi likens Dilorom to a flower and her voice to a sweet-voiced nightingale:

*Garchi tovusdek jamoli aning,
Bulbul alhon ila maqoli aning.*

The use of the image of a flower and a nightingale in the epic poem "Saddi Iskandari" is different from other epic poems. The author likens human youth to spring. Describing spring as a time of play, he interprets the flowers in the garden as the beauties of Chin. The flower arrangement "in addition to serving to glorify nature and love, also emphasizes that Iskandar, despite being a dwarf, can enjoy and love nature"⁶.

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3. Istiqlof davri o'zbek navoiyshunosligi. 30 jildlik, 1-jild / Aziz Qayumov: Nodir Sahifalar; Suyima G'aniyeva: Navoiy nasri nafosati;

Discussion. Although the poet does not speak openly about the concept of love, he describes it through the images of a flower and a nightingale. Seeing a red flower that radiates like fire, the nightingale burns with love for it like a salamander. In fact, it is not the red flower that burns, but the fire of love that has entered the soul of the nightingale. "The nightingale's love for the flower is so strong that it constantly strives for the flower and, walking in the grass that the flower spreads, reminds it of the samandar living in the grass." This quatrain, depicted in the art of Ruju, served to convey the figurative image of love. Because at the end of the story, it is said that Iskandar, who was burning in the flower pilgrimage, went to the flower to seek his beloved. The epic poem "Saddi Iskandariy" does not only cover the campaigns of Iskandar, but also captures all the problems of that time, along with their solutions. The image of the flower and the nightingale is reflected in the depiction of enlightenment, love, images of nature, and family relationships.

Conclusion and suggestions. 1. In his epic poem "Khamza", Alisher Navoi addressed various social, political, moral, cultural, and educational issues through the images of flowers and nightingales. In the epic "Hayrat ul-Abror", the moral and philosophical views of the poet, in particular, the creation of love and its essence, were revealed through the images of flowers and nightingales. In the epic, the flower represents enlightenment, and the nightingale symbolizes the tax collector who steps on it.

2. In the epic "Farhod and Shirin" he expressed the meanings of love, teacher-discipleship through the images of a flower and a nightingale. In the epic, Farhad's inner mental state is also indicated through the image of a flower. Shirin flower, to the petal; Gulgun horse to flower; Armenian country to guliston; the comparison of the castles to the threshing floor proves the important place of the flower symbol in the epic.

3. In verses of a romantic nature, the experiences of the lyrical hero are vividly expressed through the images of flowers and nightingales. In the epic "Layli and Majnun" Majnun is compared to a nightingale as a real lover - a tax collector. The allusion to Majnun Hazordostan and his father Gulistan in the epic is a proof of the artist's high artistic skills.

4. In the epic poem "Saba'i Sayyor", the flower and the nightingale are represented as Dilorom. Also, the epic poem "Saddy Iskandariy" stands out from other epic poems in that it highlights social issues through the images of the flower and the nightingale, the artistic expression of the nightingale's love for the flower in the "nightingale story", and the emergence of jealousy and estrangement typical of women. In the epic, y is alluded to the garden.

Navoiy yodga olgan asarlar; nashrga tayyorlovchilar: O.Davlatov, D.Yusupova; Alisher Navoiy nomidagi xalqaro jamoat fondi. – Tamaddun: 2022. – 311 b.

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5. <https://kh-davron.uz/kutubxona/alisher-navoiy/sultonmurod-olim-kongi.html>

⁴ <https://kh-davron.uz/kutubxona/alisher-navoiy/sultonmurod-olim-kongi.html>

⁵ Navoiyga armug'on. Ikkinchi kitob. X.Homidov, S.Ashirboyev, B.To'xliyev, I.Yo'doshev.-Toshkent: Abdulla Qodiriy nomidagi xalq merosi nashriyoti, 2000. –B. 110.

⁶ Эркингов А.Навий –пейзаж устаси.-Ташкент: Фан,1988.